

# KERAMIC STUDIO

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SYRACUSE NEW YORK

April 1904



HE chronic kicker is still at large. The species multiplies so rapidly that it never can become extinct and after all it has its use. For one thing it serves as a theme for an editorial when other topics fail. The chronic kicker has feasted so long at the bargain counter that anything short of a premium for allowing itself to be a subscriber is considered an imposition. Not so long ago the KERAMIC STUDIO was exploited by a quaint old thief of a confidence man who took subscriptions right and left and pocketed the money of the confiding china painter. He offered such extraordinary bargains that he was irresistible. To one he offered to throw in with KERAMIC STUDIO, forty original color studies; to another, a quarter of a page advertisement for a year; to another 300 color studies from which to select 50 as a premium, etc., etc. He was "sans peur et sans reproche," for no one doubted but that these flights of imagination were the apotheosis of the bargain hunter. All this, is apropos of the occasional letters which find their way to the editorial table, as to all other publications, complaining that the magazine is not gotten up for the writer's especial benefit only. One writes, "I am a flower painter and when you change the KERAMIC STUDIO so that it will be of some use to me and not put in all that wood carving and pottery and stencil designs, I will subscribe again." Another says, "Give us all the roses you can, I have no use for the other stuff." And still another, "I am interested only in historic ornament, can't you put in more of that and leave out all that naturalistic stuff." and so on ad infinitum.

Hardly one seems to realize that we have more than one subscriber and that one herself. With some thousands of subscribers we have almost as many different tastes to which we have to cater if we wish to continue in existence. We try always to give each one his "money's worth" and to throw in a "bargain" if possible.

Take the crafts worker, for instance, could any one take a lesson for thirty-five cents which would give one tenth of the practical instruction in that department? And what student of naturalistic painting could find anywhere for the price of KERAMIC STUDIO forty flower or fruit or other naturalistic studies with instructions for treatment in mineral or water color, many of these studies in color. We give at least this number of naturalistic studies in a year. And so on in every department.

We cannot always offer as good designs to our subscribers as we could wish, for the supply of good designs is limited; but we give the best always that we can procure, and we trust that the future will bring all that our readers may desire.

To that end our semi-annual competitions are given and they are bearing surprisingly good fruit for the five short years of the existence of KERAMIC STUDIO. The best then, that we can do for the chronic kicker is to pass over letters and dropped subscriptions in patient silence and drop a tear in passing for the misguided one—and for our cash box.

We give in this issue a number of studies of Jack-in-the-

Pulpit, by various artists. We would like our subscribers to send in designs on this motif which will be criticized in the July Class Room, the designs must be sent by May 15th. We hope in this way to give practical, illustrated lessons in design which will follow Mr. Froehlich's course of instruction and which will be supplemented later by further articles.

We regret to announce that the article on color by Mr. Hugo Froehlich, which was to have been given in this number, has been unavoidably delayed on account of the difficulty of reproducing the color supplement which is to accompany it. This will, we hope, be given in the June issue.

The Prang Co. of 9 W. 18th Street, New York, are publishing the color chart referred to by Mr. Froehlich in his articles. Students will find this of the greatest benefit.

The following color supplements are in preparation for the coming year:

Peacock—Frederick H. Rhead—May, 1904.

Color schemes in pottery, textiles, &c.—Hugo Froehlich—June, 1904.

Nasturtiums—Mrs. H. Barclay Paist—July, 1904.

Figure Study, "Dawn," by Harriet Strafer.

Little Grapes by Sara Wood Safford.

Bachelor's Buttons, plate design, by Marie Crilley Wilson.

We expect also to give studies by Mr. F. B. Aulich, Miss Maud Mason, Mr. Marshal Fry and others; subjects not yet decided.

The report of the Exhibition of the Guild of Arts and Crafts was received too late for this number, but will be given in the May issue.

## NATIONAL LEAGUE OF MINERAL PAINTERS

AT the last meeting of the Advisory Board the arrangements were completed for receiving the exhibit for the Varied Industries Building. The entire exhibit will be sent to New York and there will be judged. Blanks, giving the markings on the points most worthy to be considered, will be filled out for each piece, as in the previous comparative exhibitions, but only the best will be accepted for St. Louis, it being the feeling in the Advisory Board that each year should bring us to a point where the lines can be more rigidly drawn in favor of a higher standard of excellence.

The Committee has made arrangements for an informal view, before the shipment. This opportunity will be given on Thursday, April 7, at the store of Vogt & Dose, Barclay Street, New York.

We have as yet been unable to get any definite information regarding the meeting of the jury to pass upon the exhibit for the Art Palace.

A pleasant letter has been received from Miss Myra Boyd, the Cor. Secretary of the League, who is studying in Paris.

The triennial election of officers of the League will take place in New York early in May.

Mr. Hugo Froehlich of the Prang Educational Co. and Miss Amy Hicks of the Guild of Arts and Crafts, New York, have

kindly consented to act as judges for the National League, to criticize the results of the problems which constitute this year's course of study,—decorations on vases, pitchers and plates, of specified forms, also jars modelled in clay, drawings for cup forms and tile designs. There is no prize offered, but the best work will be selected by the two judges and sent to the St. Louis Exposition. One of the most interesting and helpful features of the study course, is that every piece submitted, whether chosen for St. Louis or not, will receive a written criticism from each judge, which will be mailed to the exhibitor.

IDA A. JOHNSTON,  
President.



EMMA A. ERVIN

#### TREATMENT FOR JACK IN THE PULPIT

*Maud Briggs Knowlton*

THIS wild flower in a way resembles the calla lily in the green hood-like covering which conceals the spike of flowers inside as the white sheath covers the delicate spike-like stock of flowers in the center of the calla, only whereas the white calyx of the calla turns out, the Indian Turnip or Jack in the Pulpit drops down and conceals the spike in center when standing in an erect position.

This plant grows in damp dark places in the woods near a stream if possible, and is to be found in early spring.

In painting it, for the hood use, in lightest parts, Lemon

Yellow and Emerald Green, while middle tones are made of Aureolin and Prussian Blue, adding more Prussian Blue, and a little Olive Green for darkest greens. The reddish markings are of Brown Madder. Spike in center is of Lemon Yellow and Emerald Green, shading with a touch of Olive Green. Leaves made of Aureolin and Prussian Blue. In leaves where the warm yellowish greens predominate, use more of the Aureolin. In bluish ones, Prussian or Antwerp Blue. Shadow leaves and flowers are of Payne's Grey and a little Rose Madder.

Background, starting at top, is Cobalt Blue and a little Emerald Green, adding a little Rose Madder as you proceed downward, coming into the warm brownish pink colors with Brown Madder, Brown Pink, Olive Green and a little Prussian Blue.

In painting this, be sure and keep it good and wet, so as not to have hard tight edges. Strong accents are put in last with deep madder and Indigo. Paint flowers and stems first, then important leaves, leaving shadow flowers and leaves to be painted in when background is partially dry.



#### CLUB NOTES

At the regular monthly meeting of the N. Y. S. K. A. Miss Amy Mali Hicks gave an interesting and instructive talk on "Design as Related to Ceramics."

The Buffalo Society of Mineral Painters held an exhibition of china on March 23d and 24th, in the Banquet Hall, Hotel Iroquois. It was well attended.



EMMA A. ERVIN





JACK IN THE PULPIT—MAUD BRIGGS KNOWLTON

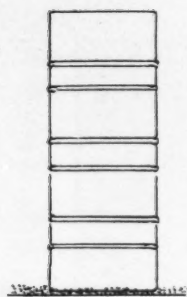


Fig. 66.

Foyer, fire mouth—Murette, wall in front of fire mouth—Enfournement, setting.

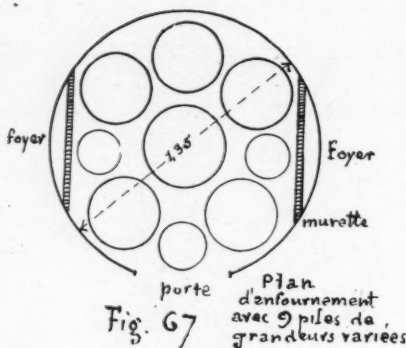


Fig. 67

### GRAND FEU CERAMICS

#### IX—SAGGERS, PLACING AND SETTING—Continued

Taxile Doat

WHEN set on top of each other, the saggers form columns which are called bungs (Fig. 66), and reach the top of the firing chamber. Each bung must be built, from top to bottom, of saggers having the same diameter. The solidity of the bung is secured by that condition. The number of bungs varies according to the size of the kiln and the diameter of the saggers. Three bungs of saggers one foot in diameter found room in my first small coal kiln (Fig. 39, p. 197, Jan. 1904). In my wood kiln (Fig. 67) there are regularly nine bungs of different sizes to allow the placing of a great variety of shapes and to better distribute the spaces reserved to the passage of the flame. I say regularly, because I have limited myself to certain sizes of pieces. If I exceeded these sizes I would have to construct a larger kiln, to have a much more cumbersome material, also assistants and workmen, etc., which is not my purpose, notwithstanding the tendency of all ceramists to build castles in the air. My setting is, with slight variations, always about the same.

Plan of setting in a kiln having 1m, 35 diameter (4 feet 5 inches), (Fig. 67):

The bungs have between them a space of 4 inches and 2 inches near the fire mouths. Their vertical position is established with the plumb line; it must be perfect. Notwithstanding these precautions, the saggers would not keep their balance

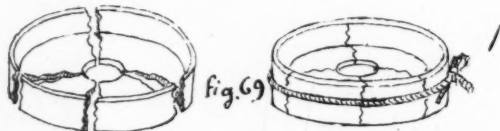


Fig. 69

if they were not cemented together by the means of wads of lute (Fig. 68) placed between each piece of placing material, saggers, rings or bats. This clay is made of

Clay of Provins 30  
Common yellow sand of Villebon 70

It is the most valuable help to the setter; it gives regularity and solidity to the bungs. This clay, fresh when it is put on, dries very rapidly and at once gives rigidity to the bung. As soon as the lute is dry, one removes the ropes which hold together the fragments of broken saggers and rings, which have been found to be still useful. This is left to the judgment of the setter. Sometimes broken saggers are better than new ones, but they must be held with ropes (Fig. 69) so as to be easily handled, and not to lose any piece, as the reconstruction of saggers from mixed fragments is worse than a Chinese puzzle game.

The lute can be made by rolling the clay by hand in the

shape of a rope about  $\frac{1}{2}$  inch thick, but it is a slow way. Machines can be bought from Mr. Faure, engineer at Limoges, or from Mr. Wenger, Hanley (Staffordshire, England), the latter \$20 delivered at Hanley. As this price is high, I have solved the difficulty by employing an American machine made to make meat juice, which bears the mark "Enterprise Mfg. Co., Philadelphia" (Fig. 70). The bottom has been removed and replaced by an iron plaque (Fig. 71) in the shape of a movable

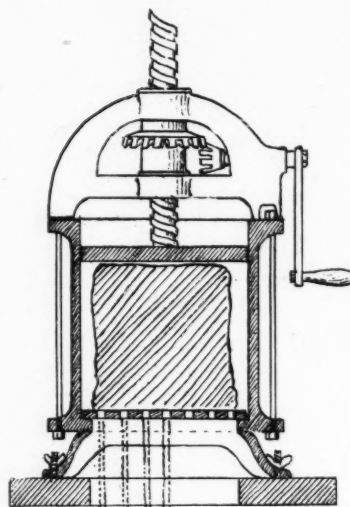


Fig. 70

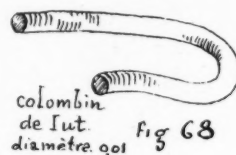


Fig. 68

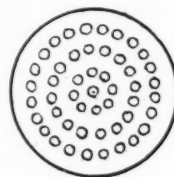


Fig. 71

disc  $6\frac{1}{2}$  inch in diameter, pierced with 50 holes about  $\frac{1}{2}$  inch diameter. The vertical cylinder is filled with soft paste, which is forced through the holes by a screw-press acting on the cover. The wads of clay are gathered under, ready for use.

The sagger at the base of a bung may or may not rest on the bottom of the kiln. In kilns with up draft, it rests on the bottom (Fig. 72) which has first been covered with a layer of

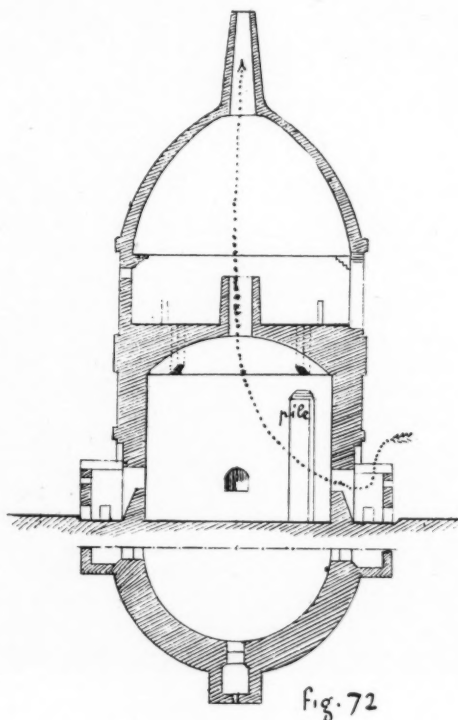


Fig. 72

Four à flamme directe



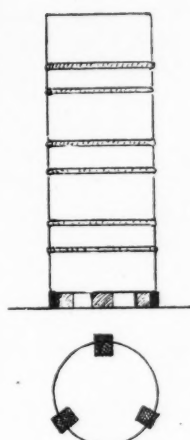


fig. 73

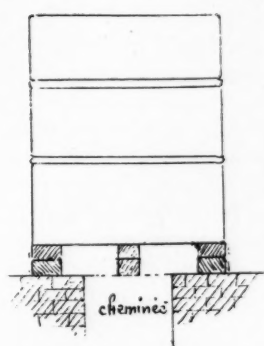


fig. 74

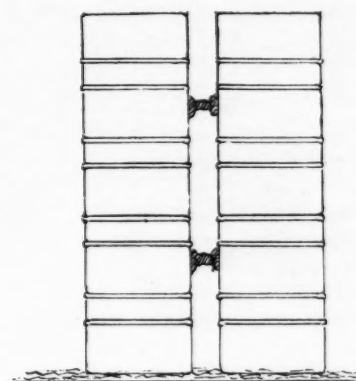


fig. 75

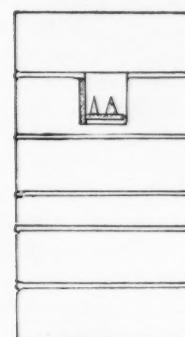
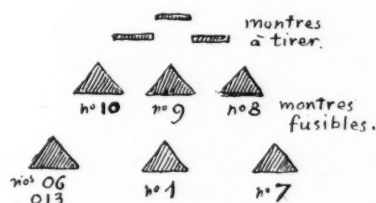


fig. 77

sand one full inch thick so that the sagger will have the whole surface of its base well supported. In kilns with down draft, this bottom sagger should rest on three small bricks placed in the shape of a triangle, so that the flame will freely circulate under the bung (Fig. 73). The big center bung, being on the opening of the chimney, must be raised a little more than the others (Fig. 72), to allow the flames to flow freely into the chimney.

These columns of saggars which are 4 inches distant from each other and sometimes more, are supported between themselves and also between the bungs and the sides of the kilns, by *propps* (Fig. 75) made of fragments of old rings and cemented, not with lute, but with fresh firebrick clay. Thus propped the piles constitute a stable, unshakable block, with the necessary spaces for free circulation of the flame and its correct distribution in every part of the firing chamber (Fig. 76, p. 194 Jan. 1904). To neglect any of these precautions, is to risk the displacement or a collapse of a bung, with the irretrievable loss of the pieces it contains. And notwithstanding these precautions, unexpected accidents occasionally occur.

The bung placed in front of the door must contain the sagger for the cones. This sagger is placed at  $\frac{2}{3}$  (Fig. 77) of the height from the bottom to the vault. The cones and trial pieces are arranged so that they can be easily watched during the whole firing. This is a very important point. Here is the arrangement which I use:



Cones 06 or 013 are placed on the left; then cone 1 and on the right 7, between 7 and 1 place 8; 9 comes next, then 10 on the left. When the time to observe 9 and 10 has come, cones 06 and 1 have disappeared and cannot hide the others. The trial pieces are behind.

To prevent the cones from accidentally falling during the firing, it is well to place around their base a wad of lute (Fig. 87).

When in a small kiln one has to fire only two or three large pieces, they are placed in large saggars which are set across the top. This consists (Fig. 79) in resting the sagger or saggars which contain the large pieces on 2, 3, 4 or even 5

bungs, which need not have the same diameter, but must have the same height. First large balls of lute are placed at equal distances on all points of contact with the bungs. On these balls is placed a large covering bat and on this bat the crossing sagger is set, perfectly level.

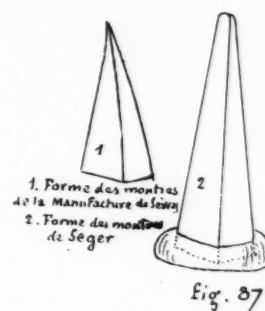


fig. 87

When the setting is completed, the doors are closed with two brick walls the outside of which is covered with a coat of clayey dirt or mortar made of damp sand mixed with clay.

Clay	50
Common yellow sand	50

These two materials are found everywhere.

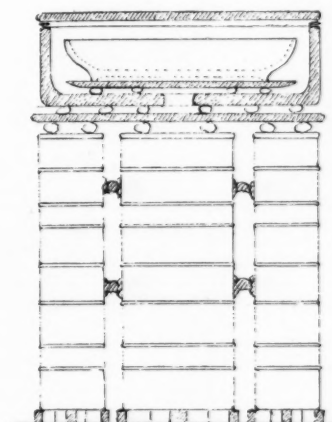


fig. 79

At Limoges and even at Sèvres, a space of 4 to 5½ inches only is left between the two walls, so that the first wall is as much as 5½ and even 7½ inches inside the wall of the kiln. I think that it is more correct to give to the door the exact

thickness of the wall of the firing chamber, thus increasing the general resistance to pressure and preventing as much as possible the loss of heat through the door which is so well known to firers. This I do and the space between the two walls is filled with dry fine sand. The object is to increase the thickness of the door and to hermetically close it so as to prevent infiltration of air during the firing. This sand is made of fragments of lute which are gathered after firing and ground.

While constructing the door, when two-thirds are built, the movable spyhole is placed across the two walls, in the axis of the center of the cone sagger (Fig. 77). This spyhole is in the shape of a square box. It is in fire brick and open at both ends. The outside opening is closed with a stopper of same material which fits it well. This stopper is pierced with a hole closed with a piece of white glass through which the different phases of firing may be watched (Figs. 36, 37, 38, p. 195, Jan. 1904).

The baking chamber is closed only by one wall strongly washed with mortar. It has no spyhole.

When the door is completed, the two movable parts of the iron bracing which goes over the door, are closed (Fig. 78). These two parts are on hinges and are tightly stretched by means of a strong bolt.

As a conclusion to this article, I will advise the beginner to make his placing material, or have it made, with the materials I have mentioned, until he has found their equivalent or better materials in his own country. The learned article of Mr. Charles F. Binns satisfies me that it will be easy to find these. To avoid severe disappointments, the beginner will do well to follow my instructions closely. He will first bake his placing material, will learn the placing of simple forms, fire without giving too much attention to the exact filling of saggars. He will stop his bungs about 4 inches from the vault of the firing chamber and will prop them solidly. He will fix up some machine to make lute and will give the utmost care to his first setting. With a little practice every precaution to be taken will come to the mind naturally. At each setting he will take into account the different degrees of sensitiveness of the glazes, so that some will be placed in the hottest parts, others in the parts of less intense heat in the kiln. As the base of the bung is less hot and more oxidising as a rule he will place there the colors which need for a good development a very oxidising atmosphere, like those based upon Cobalt, manganese or chrome, or the colored glazes, the fusibility of which causes them to easily flow, which is a great defect of these glazes.

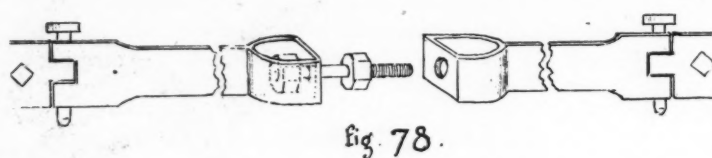
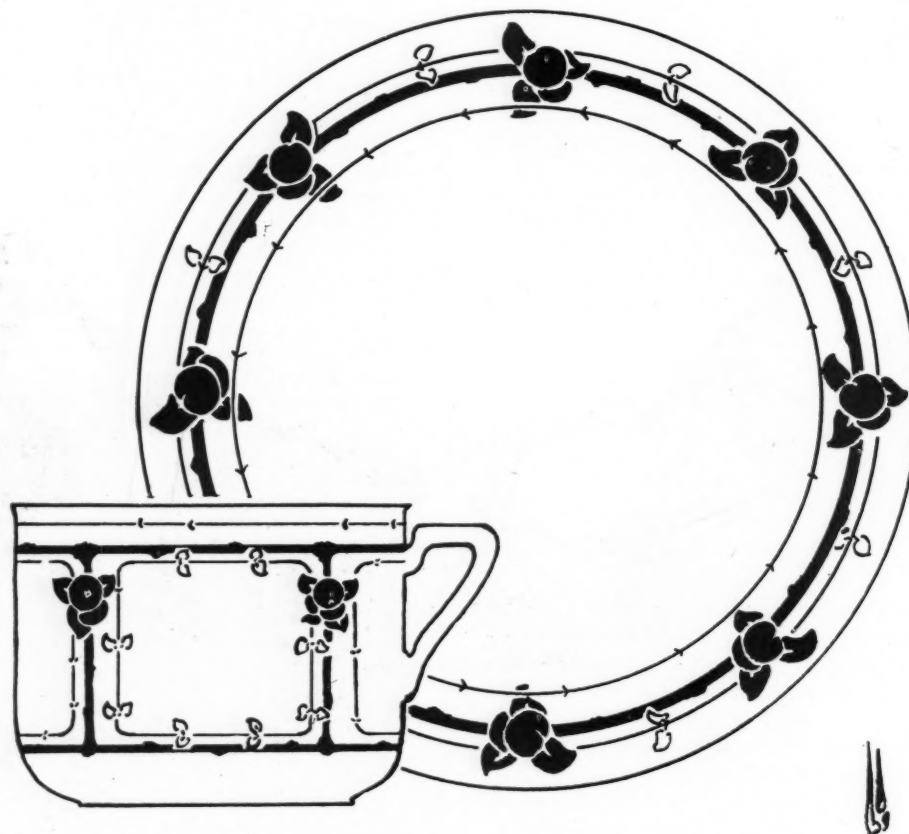


Fig. 78.



CUP AND SAUCER—RUSSELL GOODWIN

To be executed in two shades of gold or gold and yellow brown lustre.





ROSE APPLE DESIGN FOR PLATE—KATHARINE SINCLAIR

To be executed in blue or green

## FLOWER POT HOLDERS

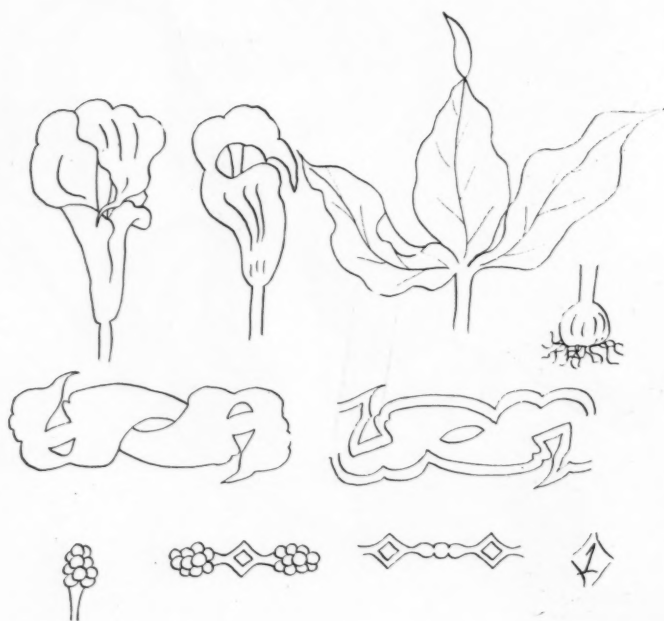
WHEN one has started a nice store of potted bulbs, begonia or geranium slips for Christmas gifts, thinking to add a small jardiniere at the proper time to complete the remembrance, the fact is brought to mind that nearly all flower pot receptacles to be found in ordinary shops are ugly in shape and decoration. With but few exceptions whatever is within reach of the average purse is so unfitting in color and design as to destroy the beauty of the daintiest fern or kill the color of the choicest hyacinth.

A good plan is to pick up desirable shapes and colors whenever found, because often when one goes to buy there is no choice. As a rule a plant thrives best in a jardiniere that does not close tightly round the pot at the top, as this allows better evaporation.

No plant should be kept in one all the time, but given a week's rest now and then to allow the extra moisture to evaporate through the earthen pot, thus keeping the soil sweet.

A small jar of clear soft pink is dainty for a small fern, a cocoa palm and especially for old fashioned pink oxalis, the blossoms repeating the color and the shape of the leaves showing well against the pink sides. Pink Roman hyacinths in a six-inch jardiniere of clear pink make an attractive gift.

Blue and white in the small sizes is a good selection, also the red, white and gold bowls sometimes found in Chinese ware. The popular basket, either handmade or selected from the many cheaper ones, makes a pretty holder if a cheap saucer, a size smaller than the bottom of the basket, is put in first to protect the straw. After the beauty of the plant or blossoming bulb is past, the basket can be used for other purposes if care has been taken in watering.—*Boston Evening Herald*.



## CHINA FIDDLES

THE latest invention in the domain of ceramists is the manufacture of violins and mandolins from porcelain. A well-known manufacturer of the Meissen ocarinas and porcelain organs has invented a process for the manufacture of violins and mandolins from clay. Some violins have already

been completed, and the inventor has applied for letters patent for the same in different countries.

Under this process the violins are cast, and every violin is guaranteed a success and to be unexcelled for producing music. The latter quality constitutes precisely the chief value of this invention. The porcelain body, it is claimed, is better able to produce sound than a wooden one, since it co-operates in the production of sound, making the notes soft and full.—*Express, Portland, Me.*



## TREATMENT FOR VASE

Jeanne M. Stewart

THESE flowers are a yellowish green with strong markings of maroon and brown. Use Yellow Green, shading with Pompadour and Chestnut Brown to which a little Maroon is added in darker tones. The leaves should be rather light greens tending more to the blue than yellow tones. After the design has been fired a background is painted and padded. This should be a light ivory yellow at top of vase, with dashes of lemon yellow drawn down into the maroon at the base.

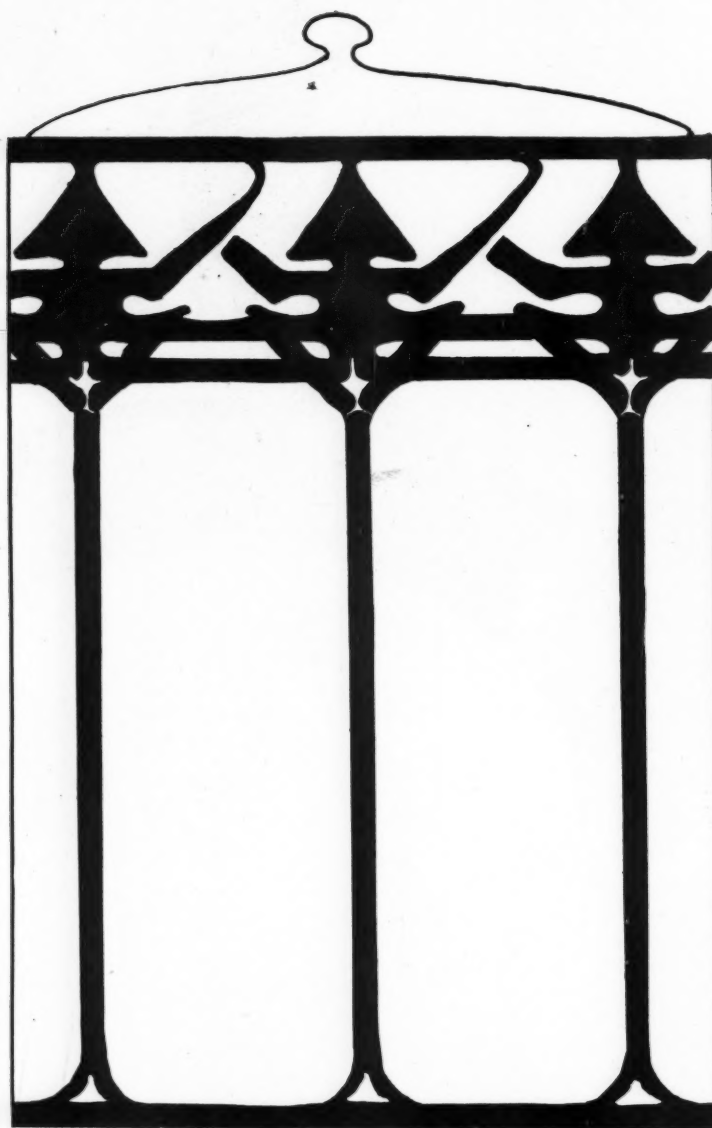
Stewart's Pompadour is used to blend yellow and Stewart's Maroon together.

The background is applied again after the second fire and a part of the design left under the tint, softening edges, giving an underglaze effect. When the background becomes almost dry the maroon is dusted over the lower part of vase as this color should be very dark and rich.





JACK IN THE PULPIT DESIGN FOR VASE—JEANNE M. STEWART



DANDELION LEAF DESIGN FOR CRACKER JAR—MISS AUSTIN ROSSER

The design is in gold outlined with black on a ground of yellow lustre. Or it may be carried out in monochrome using either blue or green with good effect.



SMART WEED DESIGN

*Margaret Overbeck*

A GENERAL treatment of greens leaving the flowers almost white with a very slight shade of Apple Green with a little yellow to warm it. The leaves and stems a darker tone of Olive Green with a little black, background a lighter tone of the same color, outline of black, green and gold or dark green.

Another appropriate treatment would be in blues with outline of blue or gold, blue to be made of dark blue with a little black and deep purple.



## BIRD DESIGN FOR VASE

*Edith Alma Ross*

THE top of the vase is tinted a dark blue fading through medium blue to cream color at base. The lotus buds stems, leaves, and the bands which cross them and surround the medallion are of gold outlined with dark blue. The background of the medallion is yellowish cream, darker at the base and greenish in tinge at the top where it is lighter.



The birds are a medium blue of the same shade as the vase proper and gradually grow greenish in tint toward the top. The outlines and markings on the birds are a dark blue. Other treatments may be used.

## STUDIO NOTE

An interesting exhibition of the work of Mr. Franz A. Bischoff was held this month at the art rooms of Messrs. A. B. Closson & Sons, Cincinnati, O.

## JAPANESE PORCELAIN

Small pieces of Japanese porcelains come in fine ware, most attractive decorations and at absurdly low prices, when one considers the time and work put into its making. A Japanese dish is made in a village home. All the ridges on the side and bottom are made with the thumb. The design and colorings show the handiwork of the true artist, while the dish is finally fired at a heat of 1,000 degrees. So it is both beautiful, and as near indestructible as any porcelain can be. On this account, the apostle of the household art, Miss Both Hendriksen, advocates its more general use, even in domestic purposes on the cook stove. "There is no reason," she says, "why almost anything cannot be cooked in such ware. You cannot put it directly on a red hot stove when it is cold without its cracking, but you could not do that with anything. If the dish is heated first with warm water it can be used for poaching eggs, scrambling or sauteeing, then carried direct to the table, with a saving of work and a direct advantage to the viands served." With a few such pretty dishes and only an alcohol stove or lamp for heating, a girl could live very comfortably and much more satisfactorily than go to some cheap, malodorous restaurant. Very pretty plates, bowls and pitchers can often be purchased as low as ten cents a piece.

## TREATMENT FOR LONG LEAVED PLANTAIN

*Mary V. Thayer*

THE coloring of the long leaved plantain commends itself but little to our notice. Its beauty lies in the graceful curves of the leaf and slender stalks. The head is noticeable high above the grass of the lawn and the feathery white tassels are stirred with every breath. The leaves lie close to the ground and each plant is a rosette made up of their many edges and tapering forms. The color is a dark dull green relieved by the strong white parallel veins which show on both sides of the leaf. The stalks too are green and the heads a dark purplish brown which becomes nearly black, with the stamens white, hung on the slenderest of white threads.

The design is suited to a tall form and may be worked out in browns and greens with the dark background as indicated or the heads may lie against a lighter tint which contrasts with the heavy base color.

## TREATMENT FOR CHINESE PLATE—Supplement

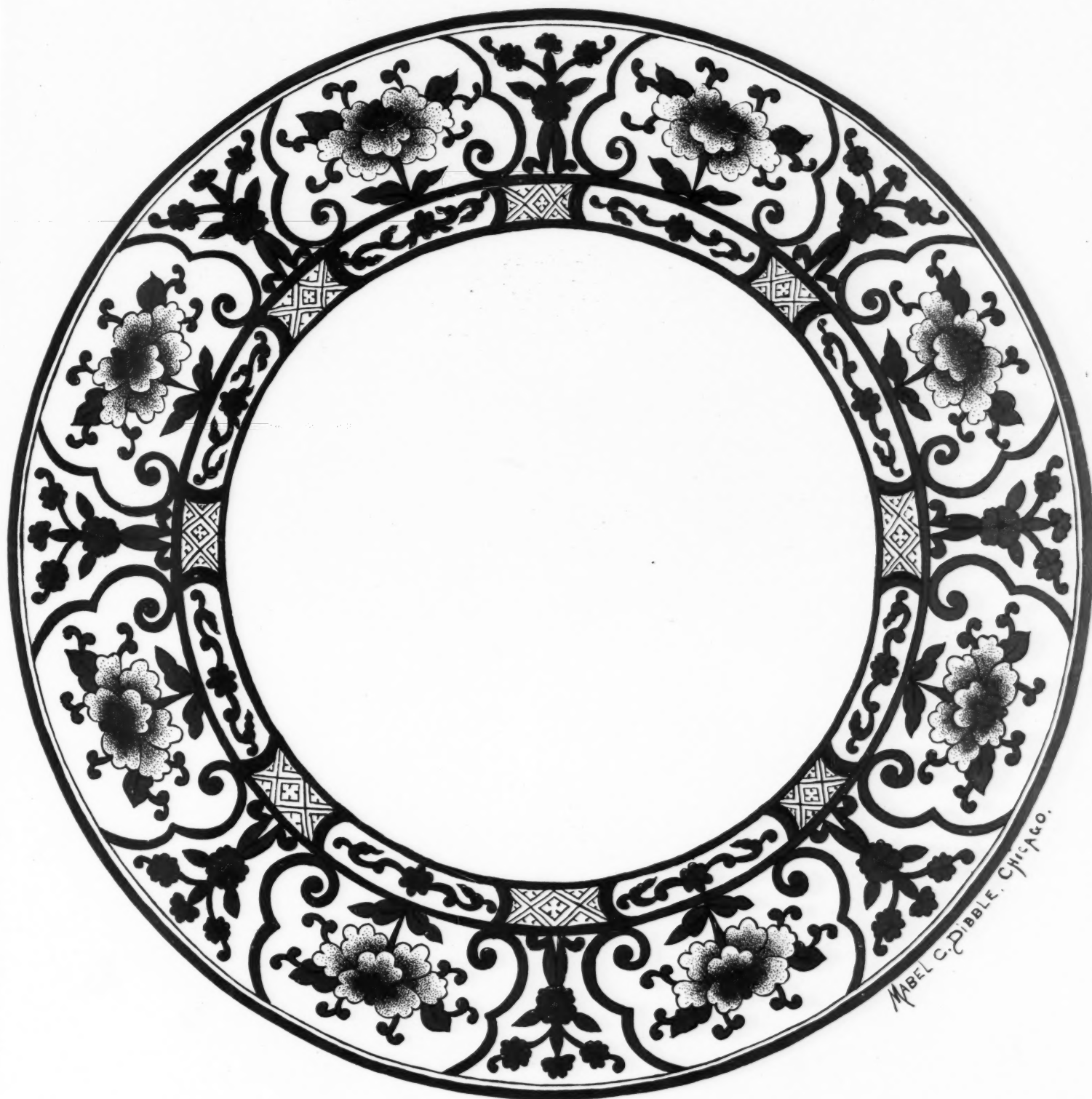
*Mabel C. Dibble*

FIRST make the six red circles and gold edge and fire, then the outlining can be more carefully done. Use Capucine Red, two parts, to one part Deep Red Brown, for lines and all red on plate. Also lay in all the gold, a light wash only, for this second firing.

To prepare work for third and last fire, strengthen all red outlines, go over the gold work carefully, then lay in Green Enamel, Apple Green, Yellow for mixing and Brown Green No. 6—all La Croix colors—add one-fourth Aufsetzweiss. For the flowers, lay in White Enamel first, one part Hancock's hard white enamel, to two parts Aufsetzweiss, and before it dries lay in the red, dragging the color into the white, and when dry strengthen the red at base of petals, or the white enamel will weaken the color too much.

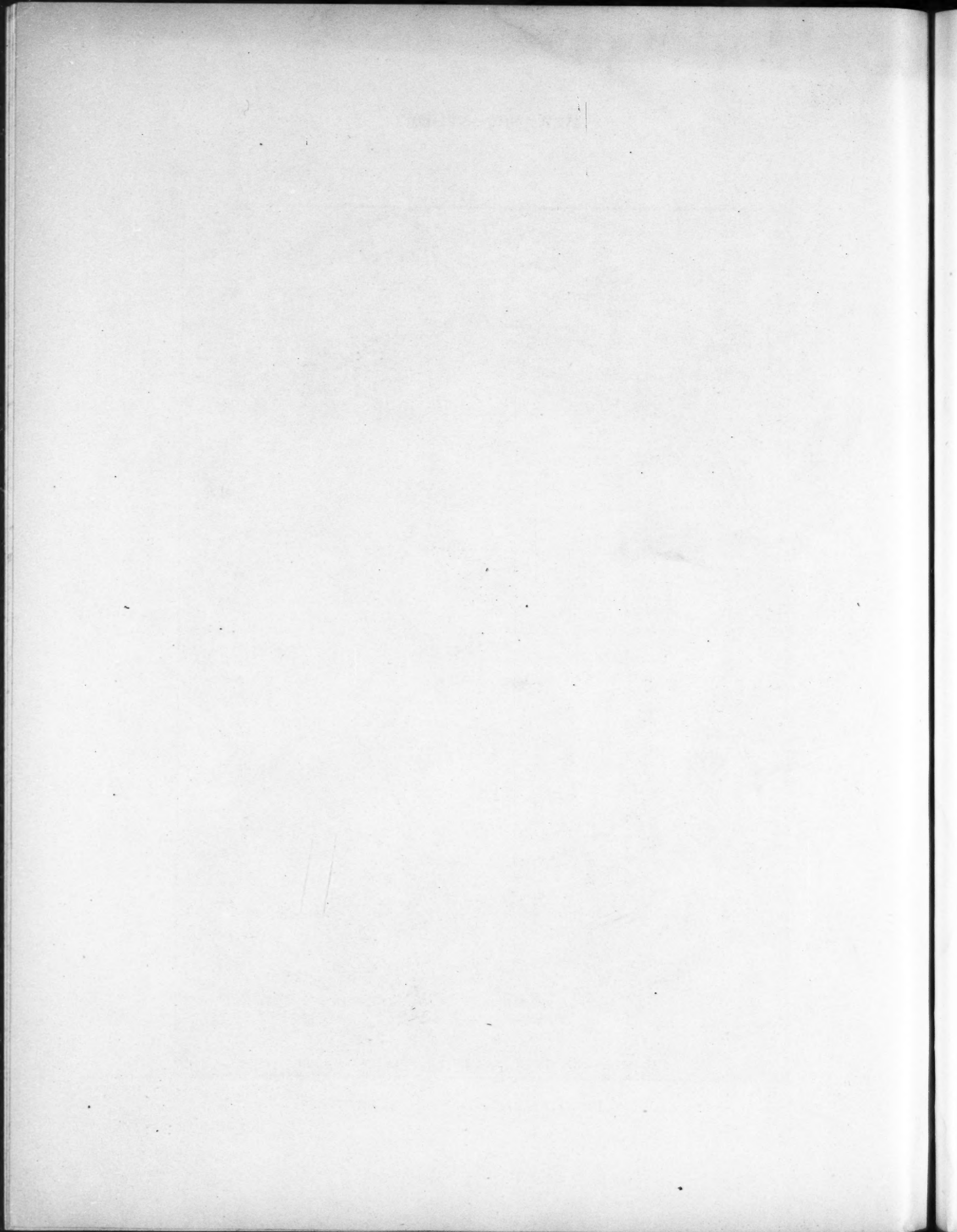
The plate can be painted in two firings, but the three will give a more perfect and finished effect.





MABEL C. DIBBLE, CHICAGO.

CHINESE DESIGN FOR PLATE—MABEL C. DIBBLE





LONG LEAVED PLANTAIN—MARY V. THAYER

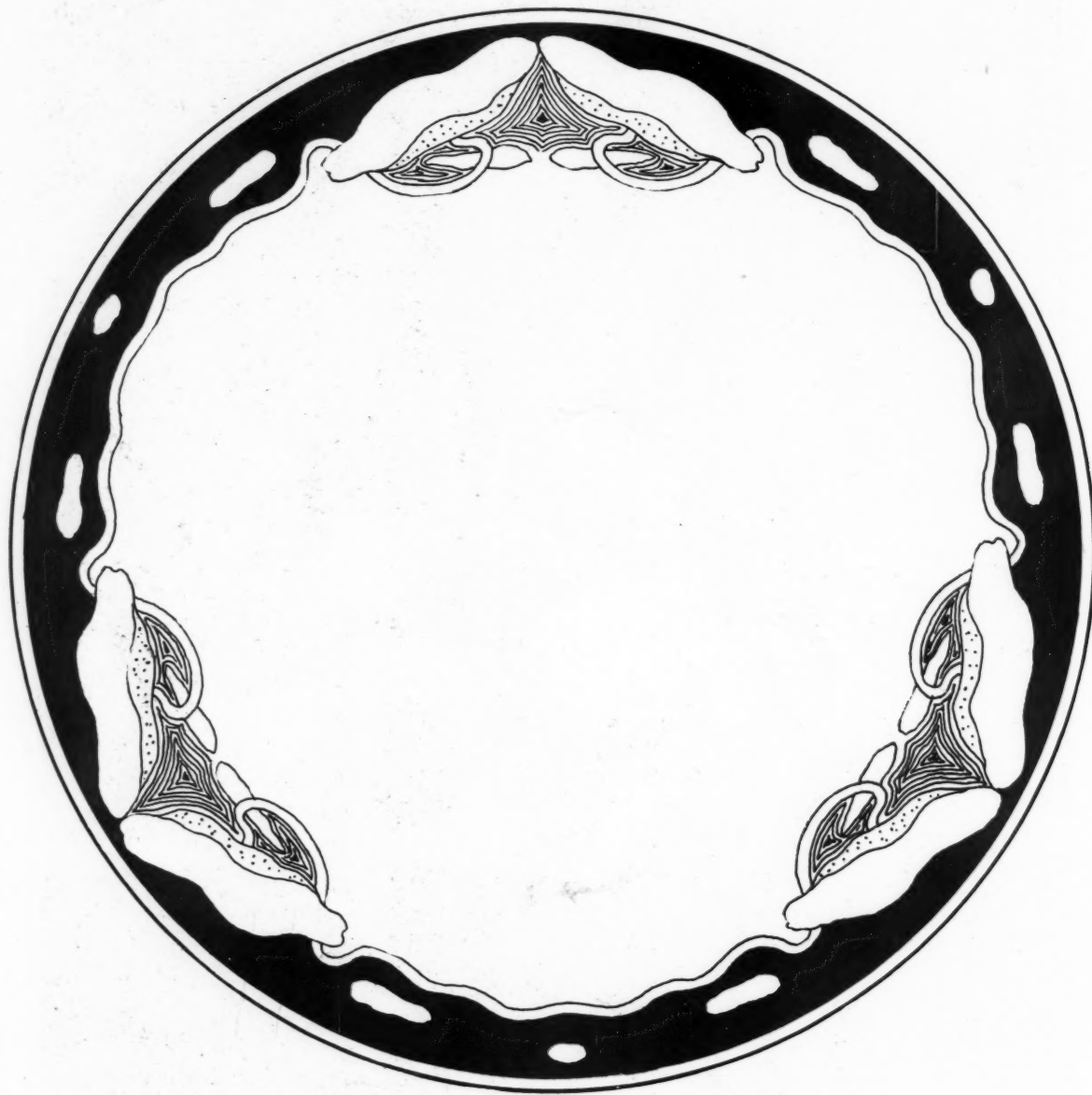


### NUBIAN WATER BOTTLE

Fads come and go among collectors of articles as well as in the world of fashion. One of the newest of fads is the collecting of bottles. Some collectors arrange their bottles chronologically, others gather their bottles from certain countries. A young woman artist has come into possession of a treasure in this line, which she values highly. It is a Nubian water

bottle, and was brought from Egypt. Its leather covering is curiously ornamented with beads and shells strung together. It has a cord at the top and a fringe of leather and beads at the bottom. The latter is of particular interest in this day of bead adornment.

The beads are red, green and white, and are intermingled with small, pierced shells.



LILY LEAF DESIGN—ALICE WITTE SLOAN

### TREATMENT FOR LILIES

*S. Evannah Price*

THE most pleasing color scheme for this design seems to be of a brownish green. For the first painting use Lemon Yellow for flowers, modeling with Yellow Brown, adding Brown Green in the darkest parts. The high lights should be kept very clear until the last fire. Wipe out the stamens very clean and touch the ends with Brown. Paint

the leaves with Yellow Green, Brown Green and Black. The background should be laid while all is moist with Yellow Brown, Brown Green and Black. For second fire strengthen shadows and background with same colors. For third fire tint lightly with Pearl Grey over all and when very dry dust the light part of background with Pearl Grey and darker parts with Meissen Brown. Let the Meissen Brown dusting extend over distant leaves and flowers.



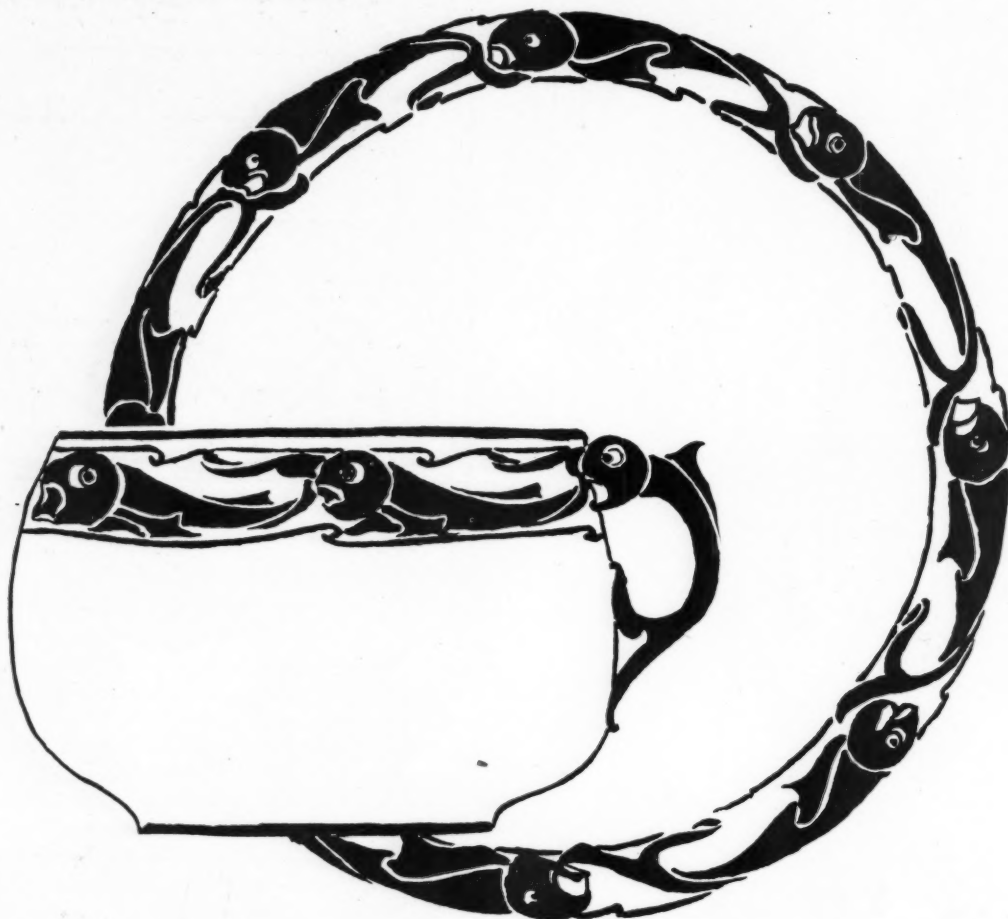
LILIES—S. EVANNAH PRICE

## GREEK POTTERY

GREEK pottery, like early glass and other objects of historic interest, owes its preservation largely to its burial. It is uncovered to-day from tombs in almost perfect condition despite its age of more than twenty centuries and from the fact that the Etruscan graves are particularly well stored with it, many have supposed that it was an Etruscan product. But Etruria merely bought it from the Greeks, or, at most, imitated the Greek patterns. In the Institute collection there is a large jar of Corinthian pottery, so called, which dates back to the sixth century before Christ. The pieces of that epoch are characterized by black zones on an earthen ground, and by bands, or friezes, representing animals and gods. Indeed, the archaic forms are all characterized by black figures on a red

decadent art is seen in a vase on which are two heads facing a funeral stele. There is an overelaboration in the subsidiary ornament and a lack of the satisfying simplicity discoverable in the pieces made a century or two before. Yet the example of second century before Christ work that is offered in the vase planted in the top of a human head shows that the sense of form had not been debased, for the head is well modeled and is of a recognizably good Greek type, but the taste that would utilize a part of the human body for a purpose of this kind shows a lapse in the artistic ideal. The little vase of the third century before Christ that is exhibited in the museum is of interest because of its decoration, for it represents a warrior overtaken by his death genius in the form of a gryphon.

At the beginning of the Christian era the art of the Greek



FISH DESIGN FOR CUP AND SAUCER—MARY SIMPSON

Grey blue or gold outlined in red.

ground, while the more artistic and perfect pieces of later date reverse this method and show the pictures in red on a ground of black.

The art reached its perfection in about the fifth century before Christ. As the Institute specimens show, the distinctive marks of work of that period are bold, solid forms, with a smooth, almost lustrous surface where the black appears, economy of ornament and free drawing, somewhat conventional and often repeated.

By the third century before Christ, the art of the potter had run down. He still made his craters and amphorae of good clay, but the smoothness of finish, the freedom of the decoration, and something of the grace and soundness of outline in the utensil are missed. An excellent example of this

pottery was practically obsolete; hence the value of these rescues from the tombs that mark the sites of the Greek colonies in southern and central Italy are of importance as revelations not merely of craftsmanship, but as exhibiting the faiths and customs of a departed race.

To Greek pottery succeeded a new art—the pressed pottery of the Samians—and of this the museum has come into possession of several interesting copies. Yet hardly copies, either, for, although the clay was softened by the hand of moderns, yet, the figures in clear, high relief, that ornament the surfaces of the bowls, are impressed by actual contact with the molds made in Samos nineteen hundred years ago. It is believed that these cups and bowls are copies of others made in gold and silver.



## THE CRAFTS

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*Under the management of Miss Emily Peacock, 6 Brevoort Place, Brooklyn, N. Y. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.*

### SIMPLE FURNITURE

#### VI—HOW TO CANE, RUSH AND PUT LEATHER SEATS IN CHAIRS

*Elisabeth Saugstad*

CANED chairs came into use in the latter part of the 17th century and were often beautifully and elaborately carved; and cane, sometimes covered with gold leaf, was often used on furniture that was "fine and French." In these days it is, I think, used more appropriately in chairs which, though they may be light and graceful in style, are without pretensions to elegance. A chair of the style of illustration 1 looks better caned than with any other finish.



Illustration No. 1.

The process is a very simple one, and even the most intricate patterns do not offer any obstacles beyond average intelligence and skill, and as the material is also light, strong and inexpensive, there is much to commend it. In illus. 2 there are a number of suggestions for weaving, and any one with a little ingenuity should be able to work out a dozen more. Something fresh and unhackneyed would give a chair quite another air.

Cane can be bought at a basket factory or through an

obliging furniture dealer or repairer. It comes in several sizes, coarse, medium, fine and fine fine, and the choice will be regulated by the size of the chair and the pattern.

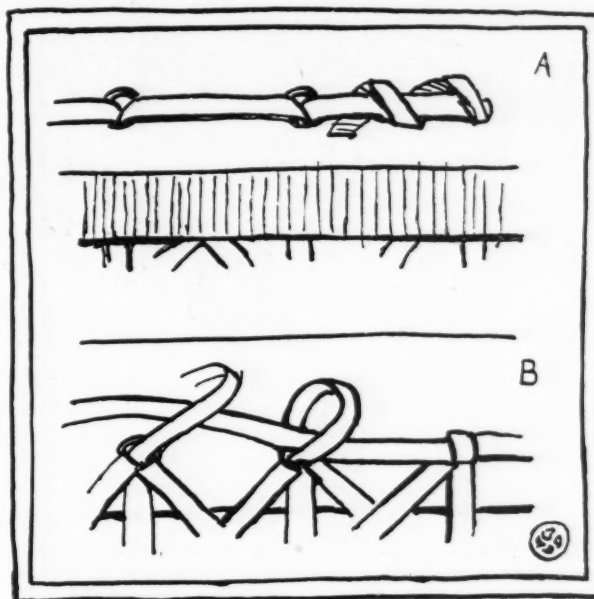


Illustration No. 3.

Probably the easiest position in caning is to sit on a stool with the chair to be seated tipped forward on the lap. About 2½ inches of a strand of cane, which has been made flexible by a few minutes soaking in water, is put down through the centre hole at the back and held in place by a small wooden peg, several of which must be provided. The long end is carried straight across the seat to the corresponding hole in the front edge and up through the next hole to the right, where another peg is inserted. The strand is then carried back again and down through the next hole to the right, there using the first peg to hold it. This process is continued to the right edge, care being taken not to cover the holes there, and to keep the strand flat. Beginning at the centre again the process is repeated till the left side is filled. Diagonal lines are put in from corner to corner, working first to one side then to the other and weaving over and under according to the design. If this is elaborate, requiring many strands, the first ones must be left quite loose, this "slack" being taken up in the interweaving of the last ones. The ends are fastened under-

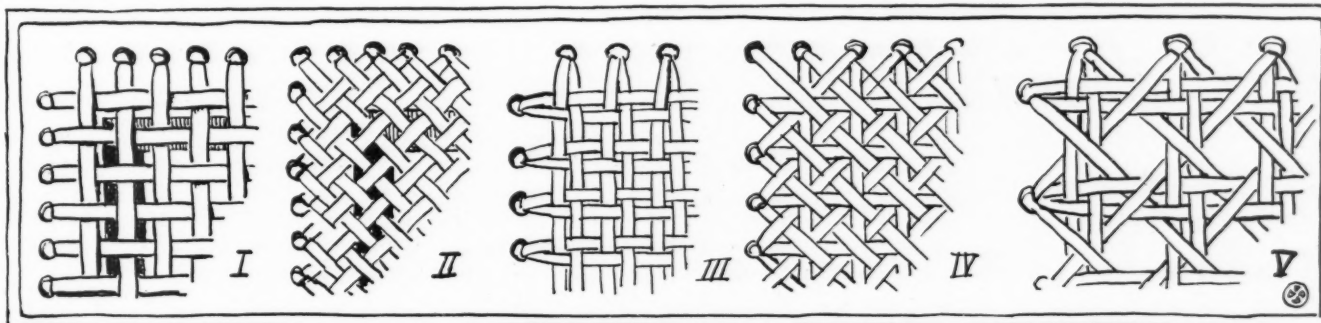


Illustration No. 2.

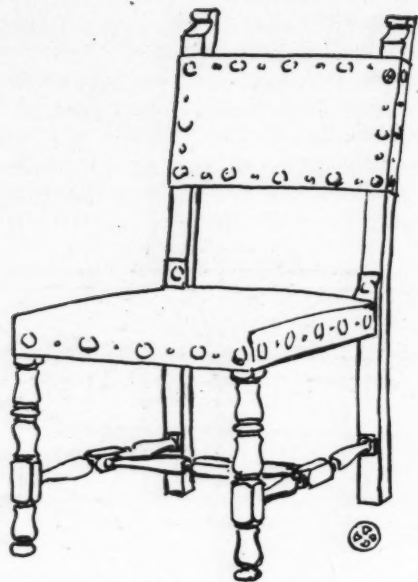


Illustration No. 7.

locks it in place. These stub ends, which may be too thick for twisting for as much as 6 or 8 inches, are trimmed afterwards. When only one leaf is used it is made continuous by tying a square knot in the corners. The points of particular importance are that the rush be the right degree of dampness, that the strand be kept even and firmly twisted and tightly drawn, and the corners true and neat.

When the seat is about a third filled, bits of rush must be stuffed in under the middle layer and this must be done from time to time as the work progresses, for it makes the seat much firmer and better looking.

When the seat is wider than deep, the space in the middle is filled by weaving forward and back, over and under. When it is wider in the front than the back the front corners can be filled separately until even with the back.

The chances are that the first seat will not present a very encouraging appearance, a general tendency to "humpiness" filling the beginner with despair. Much, however, can be done to remedy this by thoroughly dampening the seat, top and bottom, by wrapping it in wet cloths, and when it is pliable,

unruly strands may be caught into place. By sewing diagonally across the strand in the direction of the twist it will not be noticeable.

An old chair from which the rush may be untwisted and manner of weaving actually seen, is a great help, as well as the careful examination of any well rushed chair.

Certain styles of chairs seem almost to demand the use of leather, as the one in illus. 7, for instance. It is rather expensive, but it is so fine and satisfactory, that it is not an extravagance in the end.

Cowhide, calfskin and sheepskin are the kinds commonly used, and can be bought by the square foot or the whole skin. Though the latter way is cheaper there is a good deal of waste, but one can always find some use for the odds and ends. Prices vary greatly on all of these according to weight, finish, quality and whether colored or natural. The latter, if unpolished, can be stained with artist's tube colors, slightly thinned with turpentine and well rubbed in, or with colored inks. Both can be finished, after they are perfectly dry, with the wax and turpentine polish.

Deep, soft greens of all shades, dull reds, rich tans and browns and dull yellows are the most satisfactory. Of course the ornamental nails must be carefully chosen to go with the general decorative scheme, both in style and color. The bright brass nails of commerce can be toned down by rubbing off the lacquer with a bit of emery cloth or very fine sand paper.

Very heavy cowhide can be used without padding in such seats as those in illus. 8, but padding it is necessary with the thinner, softer leathers. Illus. 9 shows two methods. The first, A, is the simpler one, but makes a harder seat which does not retain its shape quite as well. Webbing bands are interlaced over the frame and drawn as tight as possible and over this burlap is fastened, both being tacked to the top of the frame. Over this is placed sufficient curled hair to make the desired thickness and it is covered with muslin or cotton flannel. It is now ready for the final cover which is stretched tightly over it and held in place by small, flat headed furniture tacks. These are covered by a strip of leather as wide as the ornamental nails, which finish it. In B, illus. 9, the webbing, burlap and hair are put on as in A, then another piece of burlap, which is stitched through the edge making a ridge all around; and the centre is stitched through and through. The hollow thus formed is

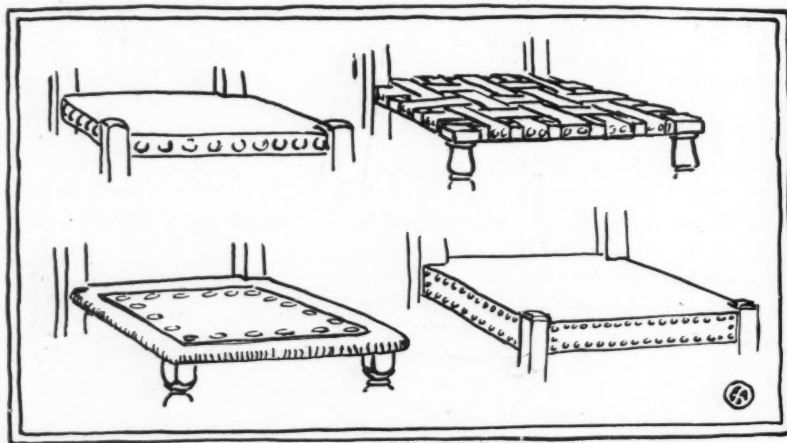


Illustration No. 8.

stuffing it from below until it cannot be stuffed any more; making it, of course, as even, as even as possible. Then with a long, strong darning needle and tan colored linen thread any

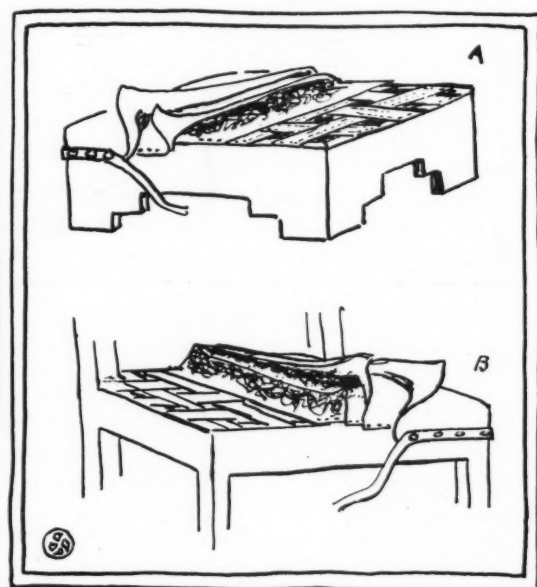


Illustration No. 9.

neath by drawing them twice through the next loop and creasing them flat, as in *A* illus. 3. The top is finished by a strand laid over the holes and caught in place by another strand brought from below over it and down again through the same hole, as in *B* illus. 3.

Twisted rushes make the most attractive of seats which are particularly adapted to simple chairs, whether large or small; and are strong, durable and picturesque. The principle of weaving is simplicity itself, but it requires strong hands and much patience to make a perfect seat, and it is slow work.

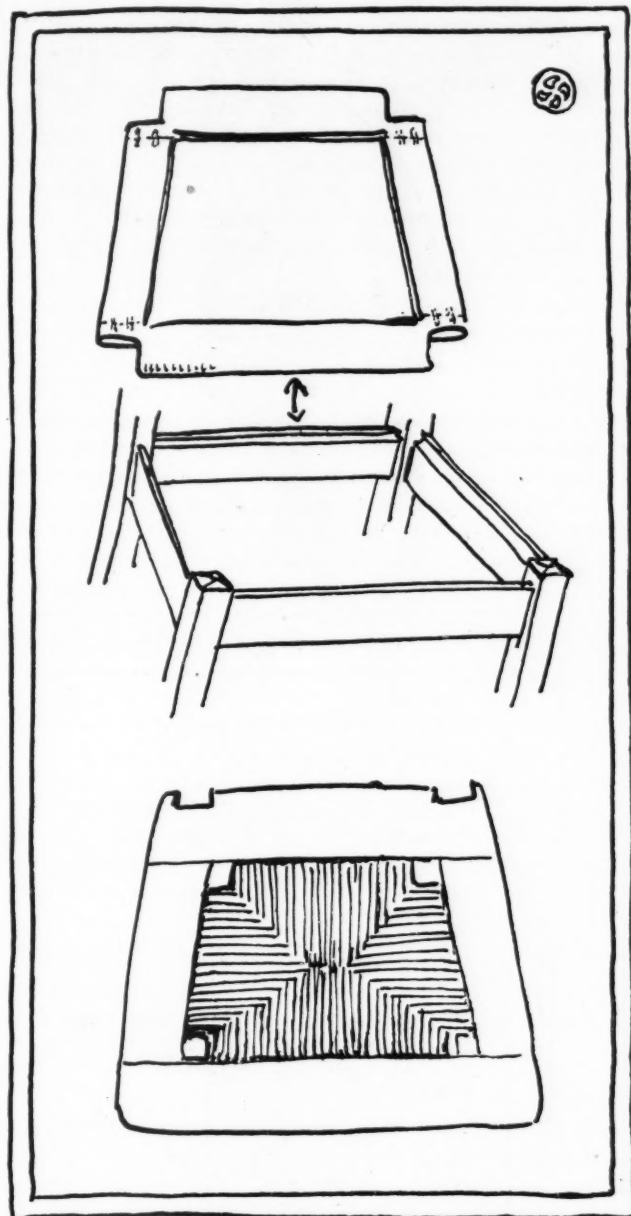


Illustration No. 4.

Imported or domestic rush can probably be gotten most easily through a furniture dealer or repairer, or it can be gathered from the swamps. It is the common bulrush, or cattail, and should be harvested in August when the tips begin to turn brown. It must be cured in a dry, rather dark place with a circulation of air. When thoroughly dry it can be tied in bundles and stored away in an attic corner.

Illus. 4, 5 and 6 show several kinds of frames which may be used, the chief point to observe is that they must be rounded on the edges or they will eventually cut the rush.

The rush must be thoroughly dampened before using so that it will be flexible, that it may be tightly twisted and bent over the edges without breaking. If too wet it will shrink in drying, leaving wide spaces between the strands and the strands themselves uneven and rough. Only experience and practice can tell just the proper degree. A good way to dampen it is to roll it in a coarse, heavy cloth, like burlap or old bags that have been well soaked, and leave it at least 12 hours.



Illustration No. 5.

As rush varies greatly in width, as many leaves or blades must be twisted together as will make a strand the desired size, which may be only a single one for very fine work in a small, light chair, or enough to make a twist nearly as large as the little finger in one that is very large and heavy. The size having been decided, the ends of the strands are held against the side of the frame as at *A* illus. 6, which shows the manner of weaving very loose and open that the course of the strand

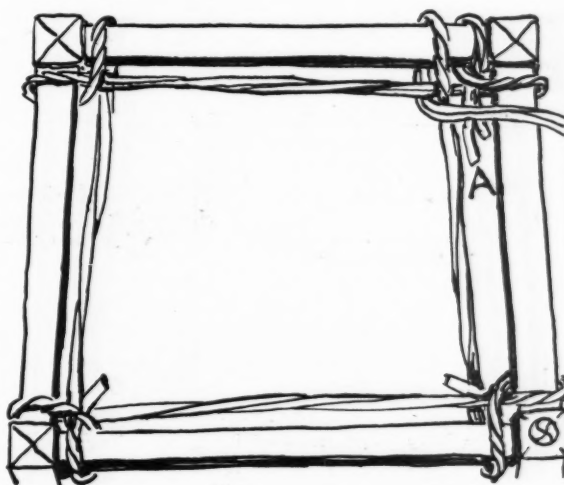


Illustration No. 6.

may be followed. The twist is firm and close on top and over the edges of the frame, but underneath it is only enough to keep the loose ends from straying. New leaves are added at the corners as they are required to keep the strand of even thickness, the stub end being inserted and held by the twist against the next strand until the loop comes around again and



filled with hair and covered with the muslin and leather.

A spring seat is made by tacking the webbing on the bottom of the frame, fastening the springs upon it, covering them with burlap and finishing as in *B*. Every part must be drawn tight and true, and the corners and edges be very neat and exact.

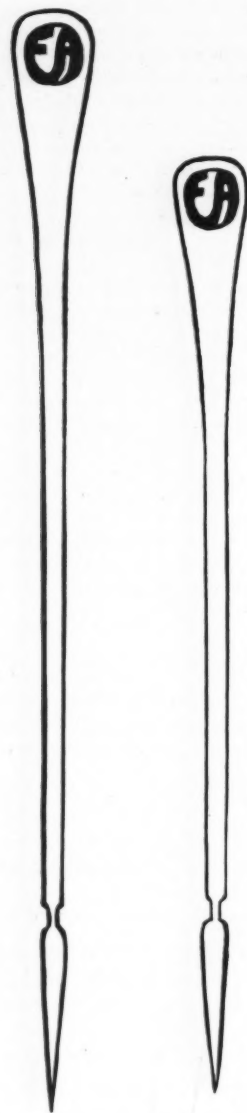


Fig. A.

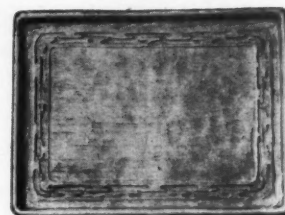
Fig. B.

### OLIVE PICK

*Emily F. Peacock*

THE Olive Pick (Fig A.) is made from square silver wire, a little over one-eighth of an inch. Use eight inches for the olive pick and seven inches for the butter pick, (Fig B.) Anneal the handle end and hammer that on the anvil with a round faced hammer bringing it slowly into shape. This should only need a little filing to make it true. The pointed end of the pick is shaped by filing. After this is done take out all the file marks with emery cloth and polish with pumice and water or pumice and oil.

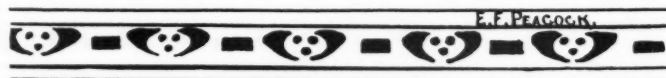
When the picks are completed, etch a monogram in the broad end of each handle.



### TRAYS OF CARVED WOOD

*Emily F. Peacock*

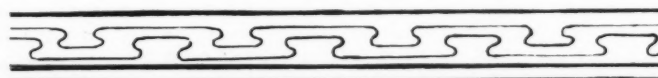
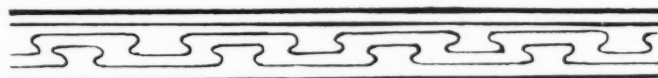
THE oblong tray by Miss Jaeger was carved down the required depth from  $1\frac{1}{4}$  inch wood and the background of the design also carved down, so that the design was in low relief. The round trays were turned, the designs put on and carved in the same way.



### DESIGNS FOR SILVER NAPKIN RINGS

*Emily F. Peacock*

USE a strip of silver about  $5\frac{1}{2} \times 1\frac{1}{2}$  inches, 19 gauge. This must be cut very accurately before anything else is done. Trace on the design and mark it in with a steel point. Clean very thoroughly and etch the background as described in the July number, 1903, page 73. When the etching is deep enough, clean the silver and solder the two ends together. First make the ring perfectly round, by hammering it over a very true round hard wood pattern, with a wood or rawhide hammer, file both edges very smooth, and polish with tripoli or rouge.



MARY E. PECKHAM

## ANSWERS TO INQUIRIES

F. G.—A draw plate is a flat piece of steel pierced with rows of graduated holes of different sizes and shapes, and used for drawing wire. Wire of 16 gauge can be drawn down to the smallest hole in the draw plate, but the wire must be annealed occasionally, as it becomes brittle in the drawing and breaks.

A. M.—Pure silver is better than sterling for making beryls—it is not so springy and shapes to the stone better. Use 28 or 30 gauge for ordinary beryls.

G. B.—A piece of Circassian walnut would be very suitable for the large tray, the grain of this wood is so beautiful, only a very simple design would be necessary.

W. S.—If the silver buttons are repousseed they should be backed with thin silver.

O. T.—A 5 lb. pitch ball and a 6 inch leather ring pad are the best sizes for general use.

E. S.—Doming punches are steel punches with round heads, they come in sets to fit the hollows in the steel doming block.

Miss K. I.—We will give a design for a silver tea strainer very soon.

G. H.—Try a ruffle file for cleaning up the small places. This curved file will often reach an unfinished spot when a straight one will not.

O. L. I.—Stencils are made from regular stencil paper, bought by the yard. They must be cut out with a very sharp knife and coated with shellac.

F. P.—A window box made with the blue and white tiles would be very attractive. Six 6 inch tiles for each side, and one at each end; these could be framed in grey wood and the interior of the box lined with tin or zinc.

## SHOP NOTES

We are in receipt of Miss Mason's catalogue of materials for porcelain decoration. It contains much valuable instruction in the use of colors, enamels, lustres, etc.

A neat little folder has just been received from Stearns, Fitch & Co., Springfield, O., with illustrations of their celebrated Kilns adapted to the use of gas or charcoal.

## ANSWERS TO CORRESPONDENTS.

*This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.*

*All questions to be answered in the Magazine must be received before the 10th day of the month preceding issue.*

A. L. D.—We are always glad to give what information we can to subscribers. Occasionally it happens in the rush of business that letters are mislaid or lost but in this case your former letter was not received at all. There is a dark blue both in powder and tube colors, Marsching & Co. carry the dark blue in powder if you can not find it anywhere else.

For a deep red ground use Pompadour—Deep Red Brown or Carnation I. Beside Royal and Dark Green there is Brown Green, Yellow Green, Moss Green, Grass Green, Olive and many other tones between the two—or you can mix Albert Yellow or Yellow Brown with your greens to change the tone.

To make a sugar syrup for outlining dissolve enough sugar in hot water to make a thin syrup, rub it well into your color and you should have no trouble in using for outlining either with pen or brush. Use nothing else in the mixture but sugar, water and powder color.

Mrs. C. A. B.—For violets in Dresden colors use Ruby Purple, Violet and Banding Blue. For pink and yellow roses see treatment of colored supplement "Little Roses," by Sara Wood Safford, Nov. 1902. A good medium for powder colors:—6 drops oil copaiba to 1 drop clove oil—for tube colors use equal parts turpentine and oil of lavender, turpentine alone for sharp touches.

L. N. W.—Liquid bright gold is sometimes used with Roman gold for cheap gold effects on china, but it does not wear well and is not as fine a color as the Roman gold used alone. The liquid gold is put on for the first fire and Roman gold for the second—liquid gold is used as it comes in the bottle, thinning with gold essence or lavender oil if necessary. The Roman gold is usually thinned with spirits turpentine.

M. D. S.—The jardiniere of rococo design is so elaborately in relief that it is difficult to suggest a decoration. The shield or plain medallion on either side being the only spot free from raised work should be left undecorated or simply tinted as contrast to the rest. This shape is well adapted to lustre decoration as the modelling catches the light and brings out the color in the lustre. The plain shape would look well with a body of black lustre and a conventional border in lustre and gold or a tinted or grounded body with border in enamels and gold.

A. S.—In putting lustre over gold and silver, the latter should first be

burnished. Opal lustre is not very reliable, we often hear of its coming out of the fire with no color at all.

Miss B. C.—For painting mediums see Answer to C. A. B. Gold can be used over well dried color if the latter is not too heavy, but it is richer to have the white china under it.

J.—Lustre can sometimes be used over a light coat of paint but the effect is not always good. We would prefer carrying out the design entirely in lustre with gold or bronze, lustre and paint do not combine so well.

Opal and mother of pearl lustres are not reliable, we have had numerous complaints lately in regard to them. The sugar and water can be used for outlining only with powder color where no turpentine is combined with it. See answer to A. L. D. Hancock's and other enamels can be used flat but it is not necessary to add them to Aufsetzweis.

Mrs. E. M. F.—The German Powder black makes a good dusted ground or a rich black can be made by dusting with pompadour or blood red and then with Banding blue—few blacks have a good tone used alone. Usually add a little Banding blue, or for a warmer red, add pompadour.

For Daffodils use Albert Yellow, Yellow Brown—a little Violet for shading—Royal Brown and Dark Green.

Ivory Glaze is dusted over a finished painting to tone it all together and give it an even glaze.

C. D. E.—The powder enamels should not need an addition of flux for flat use, but if you find yours does not glaze you can add  $\frac{1}{2}$  flux. You can outline in a second fire if you wish but it would be better to outline for first fire and retouch in second. Aufsetzweis always looks yellowish before firing and gives that tone to blue but usually it fires white and loses any yellow tone. There is no objection to a third fire for gold on paste but usually a second coat of gold over the first which has been dried will make the gold rich enough in the second fire.

The floor of the overglaze kiln is always the hottest part and the back is usually hotter than the front. We expect to give an article soon on the distinctions between naturalistic and conventional decoration. There is no reason why flowers could not be used conventionally or otherwise in any place where other motifs of decoration are in order.

Mrs. S. J. B.—We should prefer doing the entire set in little roses as you suggest, to using different kinds of flowers.

To get good pinks it is best to paint in lightly first with Pompadour, then when everything is finished and fired, except perhaps the gold, use Rose delicately and do not fire too hard.

For dusting or tinting the edges of plates, the Dresden yellow green is very good, as also Coalport and Sevres green, but these are liable to brown if underfired. Apple green also makes a delicate edge and Celadon or Grey green is very effective.

Any piece can be stacked leaning against the wall of the kiln but it is safer to put stilts between for large pieces. A piece filling the kiln diagonally would be safe if a stilt could be put behind it to prevent it wedging. Firing tests are as nearly reliable as any way of gauging the fire, only practice will teach one when the fire is just right.

M. H. A.—Any tinting or painting in color will go over Aufsetzweis except the iron reds and browns. You might perhaps remove the enamel with a fine sand paper and if the tint does not cover the spot try a gold design.

X.—You will find a recipe for gold in the April 1902, number of KERAMIC STUDIO. The Rose Book just issued by the Ceramic Studio Pub. Co. has a large collection of designs of little roses by various decorators, with directions for painting which you would find very helpful.



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# KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.



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### Some Leading Agencies of Ceramic Studio

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